

St. Cecelia's day, 1982.

*An Evening With*  
**GODFREY RIDOUT**

The University of Toronto Chamber Orchestra  
(David Zafer, Conductor)

Conducted by the composer.

---

Concerto Grosso No. 1 (1974)

Paul Prefontaine, violin

William Aide, piano

Two Ballades for Viola (1938 & 1980)

Douglas Perry, viola

-INTERMISSION-

Cantiones Mysticae No. 2 (The Ascension) (1962)

Rosemarie Landry, soprano

James Spragg, trumpet

Two Etudes for String Orchestra (1946)

*Walter Hall, Edward Johnson Building-November 22, 1982, at 8 p.m.*

## THE ASCENSION

---

**Y**e men of Galilee, why stand you gazing up into heaven? Alleluya: in like manner as ye have seen Him going up into heaven, so shall He come again. Alleluya. And while they looked steadfastly toward heaven, as He went up: behold, two men stood by them in white apparel; which said unto them: *Alleluya. God is gone up with a merry noise: and the Lord with the sound of the trumpet. Alleluya. Christ to highest heaven ascending led captivity captive, and gave gifts unto men. God is gone up with a merry noise; and the Lord with the sound of the trumpet. Sing ye to the Lord, who ascended to the heaven of heavens, to the sunrising, alleluya.*

Lo, the fair beauty of earth, from the death of winter arising,  
Every good gift of the year now with its master returns.

Daily the loveliness grows, adorned with the glory of blossom;  
Heaven her gate unbars, flinging her increase of light.

Christ in his triumph ascends, who hath vanquished the  
devil's dominion;

Gay is the woodland with leaves, bright are the meadows  
with flowers.

# UNIVERSITY OF TORONTO STRING CHAMBER ORCHESTRA PERSONNEL

## Violin

Edmund Agopian  
Marie Berard  
Lise Boutin  
Samuel Ho  
Janet Horne  
Hiroko Kagawa  
Dominique Laplante  
Allyson Lyne  
Jayne Maddison  
\*Paule Préfontaine  
Peter Visentin

\*Concertmaster

## Violin 2

Anya Aide  
Liz Alford  
Nancy Bruce  
Carol Jenkins  
Anders Norberg  
\*David Visentin  
Alan Woo

\*Principal

## Viola

Norman Hathaway  
Rifat Qureshi  
\*Beverly Spotton  
Fiona Walsh

\*Principal

## Celli

Trish Balmer  
\*Janet Kuschak  
Peggy Lee  
Sandra Wells

\*Principal

## Bassi

Peter Jones  
\*Paul Rogers

\*Principal

## Musical Director

David Zafer

Christ overwhelms the domain of Hades and rises to heaven;  
Fitly the light gives him praise - meadows and oceans and sky.

Loosen, O Lord, the enchained, the spirits imprisoned in  
darkness;  
Rescue, recall into life those who are rushing to death.

So shalt thou bear in thy arms an immaculate people to heaven.  
Bearing them pure unto God, pledge of thy victory here.

Jesu the Health of the world, Creator of man and Redeemer,  
Son of the Father supreme, only - begotten of God!

Equal art thou, co - eternal, in fellowship ay with the Father;  
In the beginning by thee all was created and made.

And it was thou, blessed Lord, who discerning humanity's  
sorrow,  
Humblest thyself for our race, taking our flesh for thine own.

---

## Programme notes

### Concerto Grosso No. 1

Commissioned by the Chamber Players of Toronto with a grant from The Canada Council, Concerto Grosso was composed in 1974 and first performed by the Chamber Players in the following January. The first movement (*Allegro*) follows the ground plan of a *ritornello* movement of the baroque. The *concertino* consists of solo violin and piano (the latter filling the rôle of *cembalo concertato*). The second movement (*Adagio*) is for strings alone with occasional solo passages for violin and cello; it is somewhat a precursor of Ballade for Viola No. 2. The finale (*Vivace*) is a scherzo. The piano returns but there are no other solos.



## Ballades for Viola and String Orchestra

The first Ballade was composed in the summer of 1938 for Stanley Solomon (who didn't get to play it until 1946). It was first performed by Cecil Figelski with the CBC "Melodic Strings" conducted by Alexander Chulhaldin in May, 1939. It is a simple, lyrical piece that almost doggedly clings to the key of C major.

The second Ballade, especially commissioned by the International Viola Conference with a grant from the Ontario Arts Council, was composed in the summer of 1980 and played during the conference at Toronto in June of 1981 with Ralph Aldrich as soloist and an orchestra conducted by Uri Mayer. It is as complex as the first Ballade is simple and as chromatic as the other is diatonic, but, it is hoped, equally lyrical.

## Cantiones Mysticae No. 2 (The Ascension)

Commissioned by Lois Marshall, with the aid of a grant from The Canada Council, *The Ascension* was composed during 1961-62. It was first performed in October of 1962 on a broadcast by Mary Morrison (Miss Marshall had become ill and was unable to sing), with the CBC Symphony Orchestra conducted by Victor Feldbrill. The work is scored for soprano solo, trumpet obbligato and strings, a scoring that follows that of the solo cantatas of Alessandro Scarlatti.

The text is drawn from the propers (introit, gradual, Alleluya, offertory &c.) for the Feast of the Ascension and the magnificent Ascension Day hymn by Bishop Venantius Fortunatus (530-609) in the translation by Percy Dearmer (used with the permission of the Oxford University Press).

## Two Etudes for String Orchestra

Composed in June of 1946 expressly for Harold Sumberg, the Etudes are dedicated to him and the string players of Toronto. Sumberg conducted the first performance with a string orchestra on the CBC the following September. The second étude was revised in 1951.

The first étude is slow, rather melancholic and rhapsodic. The second is fast and is tightly organized, using a group of well-defined motifs. The title, Etudes, is chosen deliberately – apart from the brilliance of execution demanded of the players there are such imperceptible, it is to be hoped, problems such as string crossing.